

NATIONAL MUSEUM OF THE AMERICAN INDIAN

WINTER 2018

GAINING HIGHER GROUND

CHITIMACHA
RELOCATE AS GULF
WATERS RISE



GOING TO
DISNEY WORLD

NAVAJO FUSION

FROM THE SKUNK
WORKS TO THE STARS



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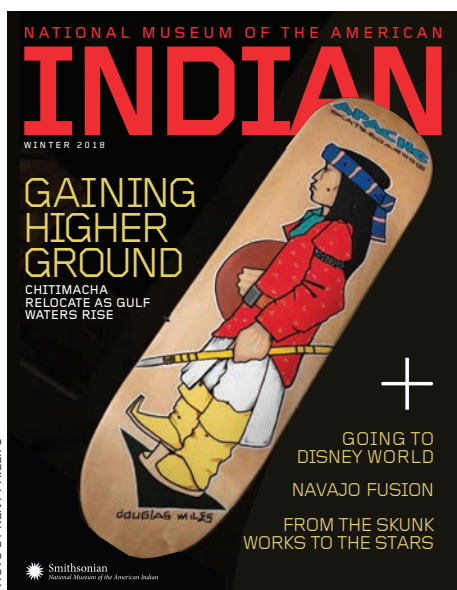
Sicangu (Brulé) Lakota wapaha, or eagle-feather headdress. South Dakota, ca. 1880. Eagle feathers, eagle downy feather, wool cloth, cotton cloth, silk ribbon, porcupine quill, glass beads, hide thong, metal chain, cotton/sinew thread. NMAI 18/774. This item is currently on view in the *Americans* exhibition at NMAI-DC.



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ON THE COVER

This skateboard painted by Douglas Miles Sr. (San Carlos Apache/Akimel O'odham), founder of Apache Skateboards in San Carlos, Ariz., is featured in the new Walt Disney World Epcot Center exhibition, *Creating Tradition*. The exhibit title appropriately describes several of our articles, describing how new circumstances renew traditions, or old memories shed light on and inspire the present.

Douglas Miles Sr. (San Carlos Apache/Akimel O'odham). Apache Skateboards. *Apache Classic* skateboard, 2018. San Carlos, Ariz. Seven-ply maple wood, acrylic paint.

Photo courtesy of Walt Disney World and Douglas Miles Sr. Apache Skateboards, San Carlos, Ariz.

Follow Apache Skateboards on Instagram:
@instapache1 and @dmiles1_apache

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NAVAJO FUSION: DDAT CROSSES GENRES AND GENERATIONS

After jamming together at the Survival of First Voices festival, the jazz group the Delbert Anderson Trio and the hip-hop performer Def-i are touring as DDAT, in a new musical style.

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EXHIBITIONS AND EVENTS CALENDAR

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TIPPING POINT

As we reach the holiday season, I always take the opportunity to reflect on the Museum's accomplishments and milestones of the past year – all made possible through the dedicated support of our valued members, partner organizations, donors and staff. I am extremely proud of our continued focus on our Strategic Plan goals, which we are realizing one by one. Of particular note this year, we have successfully reached new audiences and participated in momentous current events that effectively changed the narrative of American history.

It is the goal of every museum and cultural organization to engage and inspire; it is quite another to bear witness to a historic shift in mindset. This fall, NMAI staff were in California to participate in major events and conversations reflecting such shifts in perspective. The Museum was invited to discuss both the state's educational goals toward teaching more accurate histories on American Indians as well as to host public programs tied to recent city council decisions on the representation of Native peoples.

On October 8, the City of Los Angeles celebrated its inaugural Indigenous Peoples Day and our staff were present to conduct public programs for hundreds of participants. We offered a variety of hands-on activities for children, demonstrations of our Native Knowledge 360° digital learning portal and performances by Irka Mateo (Taíno/Dominican), a talented singer-songwriter with a long history of partnership with the Museum.

"I would urge for people to do some research and realize that replacing Columbus Day with Indigenous Peoples Day and removing all symbols of oppression and hatred is probably good for all societies, not just Indigenous America," said City Councilman Mitch O'Farrell, addressing the crowd. O'Farrell, a member of the Wyandotte Tribe of Oklahoma, introduced the motion in 2015. Two years later, the city council approved the change.

Cities across the U.S. have followed suit, including San Francisco, which celebrated Indigenous Peoples Day in early October just weeks after another major event took place

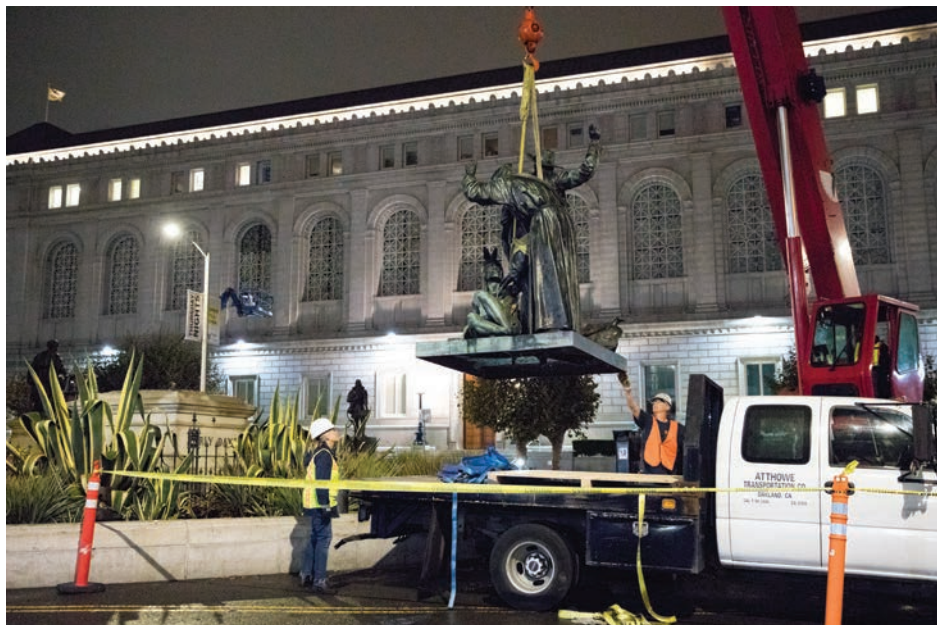


PHOTO © JULIA LOMAX

Early Days was dedicated on Thanksgiving Day, 1894. The decision to remove it came Sept. 12, 2018, when San Francisco's Board of Appeals voted to place it in storage. It depicts a fallen American Indian cowering at the feet of a Catholic missionary who points skyward, as well as a Spanish cowboy raising his hand in victory.

there. In the pre-dawn hours of September 14, the city streets weren't filled with music and dance, but rather the sound of a crane moving a 2,000-pound sculpture, *Early Days*, onto a flatbed truck – nearly 124 years to the day of the cornerstone being laid on the monument.

The evening prior, the NMAI hosted a panel discussion on the topic of the statue and the decades-long effort to remove it. At the event, Kim Shuck (Tsalagi [Cherokee]), San Francisco's poet laureate, spoke about what the statue meant to her: "I was part of the effort to take it down in the 90s and now we did it. And not only that, we got an apology [from the San Francisco Board of Appeals]. It was a good one too. It included the words 'I have been educated,' which is the point."

Many San Franciscans, especially the Ohlone – the descendants of the Native people who originally inhabited the area – have long looked upon the statue with dismay. I believe that the end of *Early Days* comes as a tipping point for the politics of Native American memory. There remains a lot of work to be done, but there have been successes in challenging depictions that make us all look the same and render us imaginary.

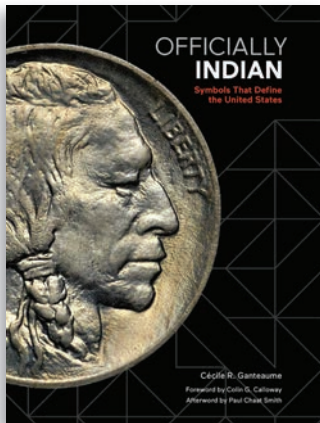
A few months prior to our presence in California, Museum staff were across the country in Florida helping to open a first-of-its-kind exhibition at Walt Disney World's Epcot Center. Far from imaginary, this stunning collection of works showcases commissioned art from Native artists across the country as well as traditional objects.

Today, as in the past, American Indian art and artists reflect not only tribal culture but also personal vision; not only inherited but also contemporary techniques, materials and designs. As their ancestors did, Native artists continue to create pieces that express an ever-changing interplay of tradition and innovation. Although the Epcot exhibition venue is markedly different than an urban street or city council chamber, I find that the messages and lessons being offered in each location are similar.

I appreciate your continued support of the Museum and its efforts to reach new audiences where they are, serving as a nexus between honoring Native peoples' past accomplishments and the current stories they are telling. ✨

Kevin Gover (Pawnee) is the director of the National Museum of the American Indian – Smithsonian.

National Museum of the American Indian



Officially Indian: Symbols That Define the United States

Cécile R. Ganteaume

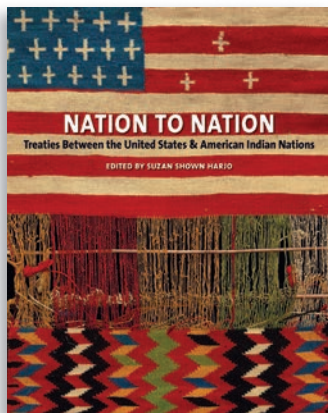
From maps, monuments, and architectural features to stamps and currency, images of Native Americans have been used on visual expressions of American national identity since before the country's founding. In the first in-depth study of this extraordinary archive, the author argues that these representations reflect how government institutions have attempted to define what the country stands for and reveals how deeply embedded American Indians are in the United States' sense of itself as a nation.

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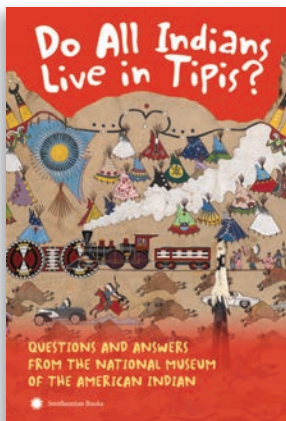
Treaties between the federal government and Native Nations rest at the heart of American history, yet most Americans know little about them. In *Nation to Nation*, thirty-one essays and interviews from the country's foremost scholars of Native history and law explore the significance of the diplomacy, promises, and betrayals involved in two hundred years of treaty making, as one side sought to own the riches of North America and the other struggled to hold on to its homelands and ways of life.

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Second Edition

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George and Thea Heye with Wey-hu-si-wa (Governor of Zuni Pueblo) and Lorenzo Chavez (Zuni) in front of the Museum of the American Indian in 1923. N08130.

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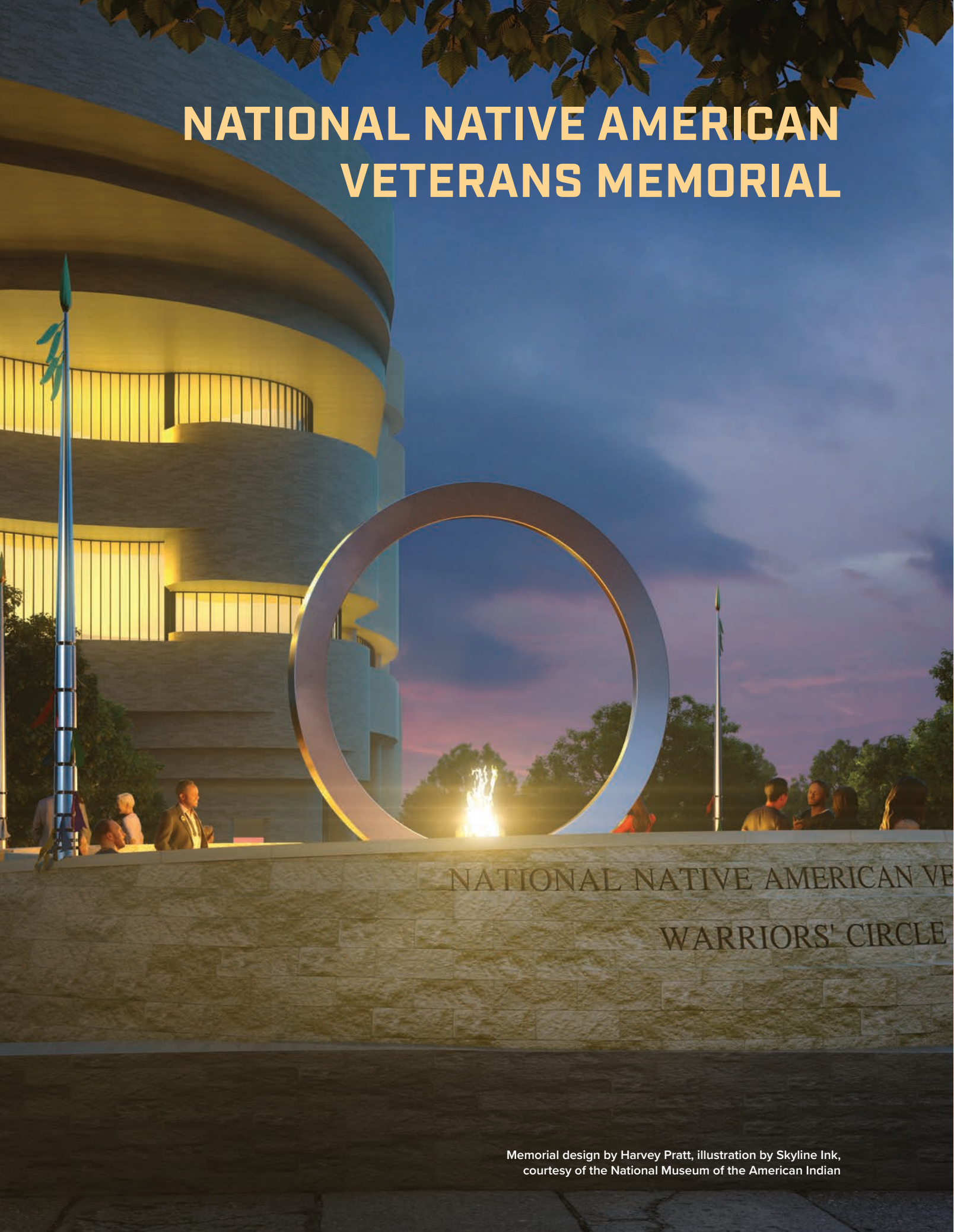
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National Museum of the American Indian

NATIONAL NATIVE AMERICAN VETERANS MEMORIAL



NATIONAL NATIVE AMERICAN VETERANS MEMORIAL
WARRIORS' CIRCLE

Memorial design by Harvey Pratt, illustration by Skyline Ink,
courtesy of the National Museum of the American Indian

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As of Oct. 31, 2018



NAVAJO FUSION

DDAT CROSSES GENRES
AND GENERATIONS

DDAT performs at the Jemez Pueblo Ruins in Jemez, N.M., May 2018. Clockwise from bottom left: Delbert Anderson, Mike McCluhan, Nicholas Lucero and Def-i.



BY JASON MORGAN EDWARDS

Jazz and hip-hop met about four years ago at the Survival of First Voices Festival at San Juan College in Farmington, N.M., and decided they got along together very well. The result was the jazz/hip hop quartet known as DDAT, which released its self-titled debut CD in Spring 2018.

The group is the fusion of the Delbert Anderson Trio (DAT) with the solo rap performer Def-i, hence the acronymic name. DAT, the jazz trio, is comprised of Delbert Anderson (Bitaani Claashchi'i/Kinclichiinii Todachiinii Clans), Nicholas Lucero on drums and Mike McCluhan on upright bass. They have been playing as a group for a little better than five years, although they've known each other much longer. They met Def-i (Christopher Mike-Bidtah) about four years ago at the Festival. They've been performing together ever since.

"We didn't know him, personally," Anderson says of Def-i. "But, when we played a show, we invited him to join us, freestyle. We put it together really quick. People really liked the different genres fused together."

In true jazz tradition, the quartet began as pure improvisation. But it is now a directed collaboration, actually composing songs together. Anderson laughs, "We thought we would just keep going with it, keep pushing towards whatever it is. We're still fairly new. But, there's a lot in store."

The DDAT sound is reminiscent of the jazzy/hip hop groups Digable Planets, Gang Starr and A Tribe Called Quest. But, where Digable Planets featured spoken word poetry over smooth jazz, DDAT mixes Def-i's rapid-fire lyrics over more up-tempo, contemporary jazz and funk. In another key difference DDAT composes all its own original music, as opposed to sampling music from other musicians.

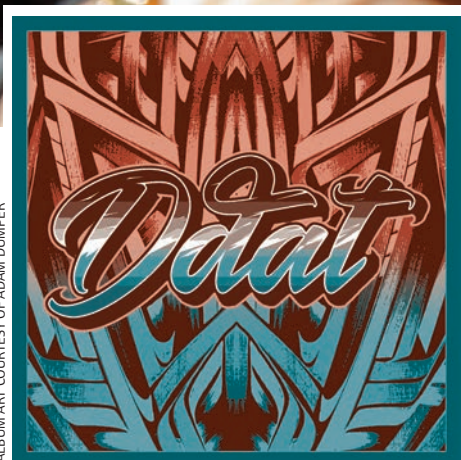
The combination works because the styles are not competing. Def-i says, "I feel like we both complement each other. The older

PHOTO BY J. MORGAN EDWARDS PHOTOGRAPHY





PHOTOS BY J. MORGAN EDWARDS PHOTOGRAPHY



ALBUM ART COURTESY OF ADAM DUMPER

TOP: Hip hop artist Def-i complements the jazz trio's smooth beats with rapid-fire lyrics.
ABOVE: DDAT's album released at the 2018 Gathering of Nations Powwow in Albuquerque, N.M. Cover art created by Dumper (aka Dump la Rock aka Dumper Foo).

crowd seems to like the jazz and the funk elements. And the younger crowd seems to like the rap styles. It's a contrast, just like colors contrast and complement each other, I feel like our different genres do the same thing in audible form."

Anderson elaborates, "The Trio had the songs already. We just had to switch it up so Def-i could come in and rap over it. For our new release, those [songs] were specifically written for both of us. Usually, I'll come up with a melody. And, I'll take it to the group, and Nick composes his part. I don't write out everyone's part. And, Mike just sort of picks up what he wants to do. And, then, Def-i comes in.

"Once we bring it all together, we start to try to fuse it a little better, move things around a little – try to create some structure.

Like when Def-i is singing, sometimes it's just Def-i and the drums going at it. Sometimes, it's just Def-i by himself."

Anderson continues, "We know how each other are, as musicians. We're all individual composers. But, we all know the fundamentals of playing with one another. We know how to collaborate. I think that's what is really special about this group."

The trio has its roots in the Farmington area. Lucero recalls meeting McCluhan at San Juan College about 15 years ago. "I was a young drummer, and he was this crazy, bass-playing guy with a ponytail and a black and white Rickenbacker bass." They don't limit themselves strictly to the jazz genre. Their broad range includes everything from jazz to pop funk. Lucero has toured with local and



DDAT entertains audiences at the New Mexico State Fair, September 2016. Clockwise from top left: Mike McCluhan, Delbert Anderson, and Nicholas Lucero.

nationally recognized musicians over the course of his career. “I’ve played with Kevin Eubanks, Bud Shank [and] Greg Abate in the jazz realm,” he says. “And I’ve toured with The Ionics and Cold Fusion as part of the Vans Warped Tour.”

In the mold of the Wu-Tang Clan, the two musical groups still maintain their individual performance and recording identities. Def-i (Mexican People/Red Streak in the Water/Many Hogans Clans) released his latest CD, *Arrow Rhythmanics*, in April 2017. Staying true to hip hop culture, Def-i shares the spotlight with a few fellow artists. In particular, he makes a special effort to showcase the talents of several female MCs and rappers, including his close friends Honey, A. Billie Free and Cilena Gonzales. He says, “Having the female

voice on this album was huge. I felt like I needed to add more of my female friends [in my] music projects.”

His latest release marks a significant departure from his previous recordings, in that it features other artists’ beats. He describes the process, “Usually I’ll have my own hand in. I’m producing my own music. But I did this whole project with none of my beats. I used other producers from across the country, [even some] from Canada. So, it’s a wide range of different kinds of beats. It’s not one style of production.”

DDAT, the combined group, prides itself on its mass appeal. Its shows attract audiences from across generations as well as across genres. Anderson, who also teaches music at San Juan College, says, “I think we have

“WE KNOW HOW EACH OTHER ARE, AS MUSICIANS. WE’RE ALL INDIVIDUAL COMPOSERS. BUT, WE ALL KNOW THE FUNDAMENTALS OF PLAYING WITH ONE ANOTHER. WE KNOW HOW TO COLLABORATE. I THINK THAT’S WHAT IS REALLY SPECIAL ABOUT THIS GROUP.”





PHOTO BY RORY PROTENHAUER



DDAT performs and educates at a variety of venues year-round, including the Sunflower Theater in Cortez, Colo. (shown at left).

THEIR MUSICAL EXPERTISE AND GIFTS ARE NOT GOING UNNOTICED. DEF-I WAS RECENTLY SELECTED FOR THE NEXT LEVEL MUSICAL AMBASSADOR PROGRAM, AN INITIATIVE OF THE U.S. DEPARTMENT OF STATE'S BUREAU OF EDUCATIONAL AND CULTURAL AFFAIRS. NEXT LEVEL BRINGS PEOPLE TOGETHER AND ENCOURAGES GREATER UNDERSTANDING THROUGH THE UNIVERSALITY OF MUSIC AS A FORM OF CREATIVE SELF-EXPRESSION. IT ALSO BUILDS ON THE HISTORIC LEGACY OF THE DEPARTMENT OF STATE'S JAZZ AMBASSADORS, WHO FIRST TRAVELED THE WORLD IN THE 1950S.

a really unique product. [We] relate to the younger crowd, who love hip hop. Who come from contemporary music. It also relates to a lot of the seniors who love the whole jazz aspect. We get comments like, 'I never thought I would like hip hop.' Or, some of the younger ones say, 'I never thought I could find jazz that amusing.' It's really neat!"

Lucero echoes that point: "I'm able to improvise and move around and solo, which is unique for the hip hop genre. But, it speaks to our influences from the jazz and jam styles of music."

Their musical expertise and gifts are not going unnoticed. Def-i was recently selected for the Next Level Musical Ambassador Program, an initiative of the U.S. Department of State's Bureau of Educational and Cultural Affairs. Next Level brings people together and encourages greater understanding through the universality of music as a form of creative self-expression. It also builds on the historic legacy of the Department of State's Jazz Ambassadors, who first traveled the world in the 1950s.

After traveling to Washington, D.C., for a two-day orientation, Def-i excitedly proclaims, "I am headed out soon to teach, learn

and share with the youth of Nigeria as a U.S. Hip-Hop ambassador for beat making/music production. Love and light to all of the fam that truly believe in me. Your support truly means a lot! I was super-humbled and empowered by all of the artists that helped share, build, encourage and inspire me (and, each other) over these last few days of orientation."

Def-i had a previous connection to the program in the form of fellow artist, Junious Brickhouse. The two met years ago while Brickhouse was traveling through Shiprock, N.M. Def-i retells, "After his service as an artist-educator, he became a co-director of the program and encouraged me to go through the application process. I was very impressed by the program and also highly respect the practitioners I knew that have participated in the program in previous years." This is the fifth cycle of the program, with seven other countries participating in partnership. The Next Level program selects one artist-educator per hip hop element per country, so there will be 28 in total.

The young rapper was grateful for the opportunity to share not only his artistry, but his culture. "As a Diné MC, I have a unique



story to offer along with my style and rhymes. I plan on just being myself and sharing what I have been gifted in hip hop. Mostly, I am looking forward to building with other MCs and I know Nigeria has amazing MCs throughout the country. I believe I will learn just as much as I plan to share."

Anderson, the music teacher at San Juan College, plays a variety of instruments. He is a life-long musician who began singing and playing the drums at a mere three years of age in the church choir. He later developed a love for jazz. Stylistically, he has been heavily influenced by Lee Morgan, Sonny Rollins and Esperanza Spalding, among others.

He cites numerous supporters. "I credit my aunt, Cecelia Woodis, and uncle, Philbert Anderson, for pushing me as an artist and teaching me the importance of consistency. Other individuals who have made a difference in my life are my elementary and middle school band teacher, Janet Isham, and the faculty of Eastern New Mexico University: John Kennedy, Dustin Seifert and Chris Beaty."

The Delbert Anderson Trio's first album, *Manitou*, has received multiple Indigenous awards in New Mexico and on the West Coast.

The album has also been recognized by NPR and Sirius Radio as Today's New Jazz. One of the earliest collaborations performed by DDAT was the track "Roadrunner." Anderson recalls, "I composed [that] piece for NPR's Tiny Desk Concert competition. The trio performed it with hip hop lyricist Def-i. It received an NPR Top Ten Honorable Mention. It has also been featured on Yahoo and MIC.com as the best Native American jazz music piece."

The DDAT sound is uniquely its own. Anderson attributes that to their relative isolation. Their removal from the din that can sometimes come from working in a larger city has helped them focus more on developing their own sound. As he sums it up, "We're not trying to copy anyone else. Or, trying to incorporate ideas that we heard. Everything is just strictly staying here. All the ideas that come forth are emerging from this area. So, we're using it to our advantage and coming up with a unique sound."

The band members were as excited as their fans for the release of their debut CD. Anderson contrasts the experience with the making of his first CD, *Manitou*, as the Delbert Anderson Trio. He says the first recording "was

actually made onstage at the Totah Theater, Farmington, N.M. We did a live performance. And, it was basically push record and stop. We didn't get to edit anything or do anything special with it."

This time, he says, the DDAT CD was made in an actual studio. "We were waiting for a while. It took a while, but we got it done."

There is no greater testament to a musician's skill than his connection with the crowd. Lucero recognized DDAT's "aha moment" when "we played at Marble Brewing and I saw two floors of people jamming and enjoying the songs and solos and dancing. It's one thing to rely on cultural influences and build an audience. But it's a completely different thing to cross genres and cultures and stand on our own, as artists, rather than cultural clichés."

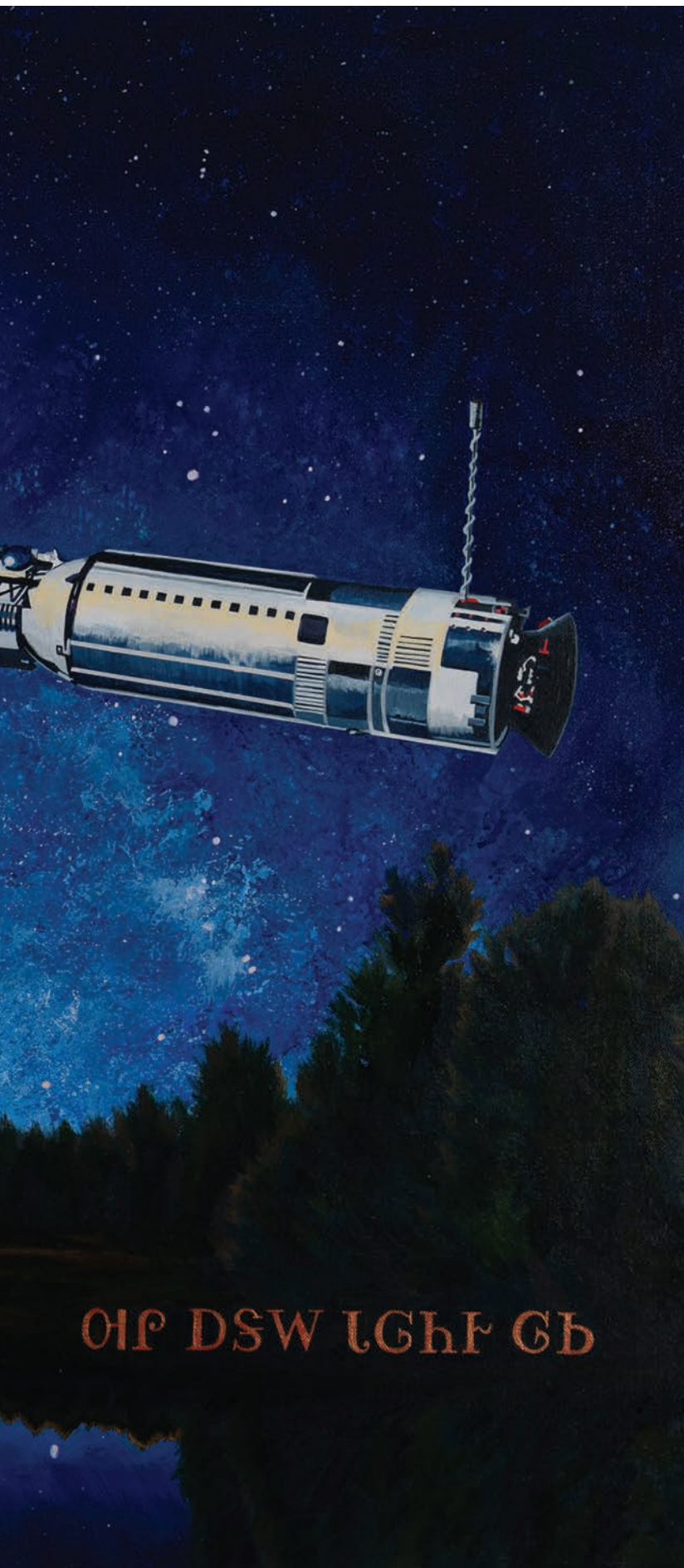
Fans and potential fans alike can find these groups at ddatlive.com and delbertandersontrio.com. *

Jason Morgan Edwards (Seminole/African-American) began his career as a freelance writer and photographer in 2010, after retiring from the Environmental Protection Agency. He has written for *Native Peoples*, *Indian Country Today Media Network*, *First American Art*, *Navajo Times* and *The Independent* (Gallup), among others.



Mary Golda Ross: *Ad Astra per Astra* by Cherokee artist America Meredith shows Mary Golda Ross against a starry, rocket-filled sky. *Ad Astra per Astra* means "to the stars from the stars" (a play on the Latin phrase *per aspera ad astra*) and references a Cherokee origin story of how humans arrived on Earth from the Pleiades.

America Meredith (Swedish/Cherokee), *Mary Golda Ross: Ad Astra per Astra*, 2011. Acrylic on canvas, 30" x 40". NMAI 26/8630



MARY GOLDA ROSS

.....
**SHE REACHED
FOR THE STARS**

BY HERMAN VIOLA

From the Skunk Works to the stars: that was the trajectory of the remarkable and still partly secret career of Mary Golda Ross (Cherokee), the first Native aerospace engineer who was a member of the top-secret team planning the early years of space exploration. She is now being honored on a special \$1 U.S. coin.



MARY GOLDA ROSS

A CHEROKEE EDUCATION

Born in 1908, Mary Golda Ross grew up in Park Hill, Okla. Her great-great grandfather was Cherokee Chief John Ross, who led the Cherokee Nation during the traumatic and turbulent Indian Removal era of the 1830s that resulted in the forced relocation of thousands of Cherokee people to west of the Mississippi River in present-day Oklahoma.

Ross attributed her successes to the rich heritage of her Cherokee people and the importance of tribal emphasis on education. "I was brought up in the Cherokee tradition of equal education for boys and girls," she said. "It did not bother me to be the only girl in the math class." Her home town was the original site of the famed Cherokee Female Seminary, the first women's institution of higher education west of the Mississippi. Its cornerstone was placed by Chief Ross in



1847, and it opened in 1851. The curriculum emphasized science, with courses in botany, chemistry and physics.

In 1909, the seminary became part of Oklahoma's state educational system and was renamed the Northeastern State Teacher's College. Mary Ross enrolled here at the age of

16 and graduated with a degree in mathematics. During the Great Depression, she taught science and math in rural Oklahoma. She put her skills to work on behalf of other Native people, first as a statistician for the Bureau of Indian Affairs and then as an advisor to girls at the Santa Fe Indian Boarding School in New Mexico. (The school later became the Institute of American Indian Arts.)

A ROCKET SCIENTIST

It's a tribute to both Ross's ability and the quality of her education that she was able to launch successfully into the next stage of her career. Pursuing a passion for astronomy, she took a master's degree at the Colorado State College of Education (now Northern Colorado University).

After earning her degree, Ross joined Lockheed Aircraft Corporation in 1942, helping design the P-38 fighter airplane. Six years later, she was an integral part of what



TOP: Mary Golda Ross, circa 1970, published in the Society of Women Engineers newsletter. ABOVE: Graduating students at the Cherokee Female Seminary, Tahlequah, Okla., circa 1902. The Cherokee Nation's emphasis on equal education for men and women laid the foundation for the later success of Mary Golda Ross. The photo was taken by her aunt Jennie Ross Cobb (1881–1959), considered to be the first known female American Indian photographer.

was later called the “space race.” As one of 40 engineers in Lockheed’s Advanced Development Programs, what became known as the Skunk Works, the company’s top-secret think tank, she was the only woman on the team aside from the secretary. She was also the only American Indian.

Much of her research and writing at the Skunk Works remains classified, even today. “It is closed even to me,” laughs Willis Jenkins, an engineer in NASA’s Heliophysics Division, “even though I am an official at NASA.” Jenkins was assigned to research Ross’s career, as liaison to the U.S. Mint’s commemorative coin project. Jenkins notes, “I sought to place myself in her shoes by performing calculations to see how I would get a rocket in space. I marveled at the work that had been done to get a rocket outside the Earth’s atmosphere, which is a magnificent accomplishment.

“I have an advantage of a calculator these days versus the slide rule I used in the 1960s, similar to what Mary used working on preliminary design concepts for interplanetary space travel, manned and unmanned earth-orbiting flights, and the earliest studies of orbiting satellites for both defense and civilian purposes.”

As the American missile program matured, Ross found herself immersed in researching and evaluating feasibility and performance of ballistic missiles and other defense systems. She also studied the distribution of pressure caused by ocean waves and how it affected submarine-launched vehicles. Space flight made use of missile advances originally developed for military purposes, like the Agena rocket. Ross

helped develop operational requirements for the spacecraft, which later became a vital part of the Apollo program. Says Jenkins, “Mary worked on the Agena rocket orbital dynamics, calculating the transfer orbit as the rocket left the Earth’s atmosphere. Today’s engineer would use the computer program, MATLAB, and insert the parameter to determine when the rocket would reach its destination.”

Over the years, Ross helped write NASA’s Planetary Flight Handbook, the agency’s comprehensive guide to space travel. She worked on preliminary concepts for flights to Mars and Venus, laying the groundwork for missions that have not yet come to fruition.

A California newspaper reporter who interviewed Ross in 1961 wrote that she was “possibly the most influential Indian maid since Pocahontas” and noted that she was “making her mark in outer space.” She told the reporter, “I think of myself as applying mathematics in a fascinating field.” Another article at the time noted that Ross, who had yet to witness a rocket launch, thought women would make “wonderful astronauts.” But she insisted, “I’d rather stay down here and analyze the data.”

“SPACE FLIGHT MADE USE OF MISSILE ADVANCES ORIGINALLY DEVELOPED FOR MILITARY PURPOSES, LIKE THE AGENA ROCKET. ROSS HELPED DEVELOP OPERATIONAL REQUIREMENTS FOR THE SPACECRAFT, WHICH LATER BECAME A VITAL PART OF THE APOLLO PROGRAM.”



The successful docking attempt in space between the Agena rocket and the Gemini space capsule was a crucial step in the Apollo project.

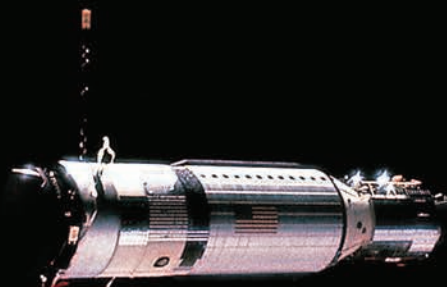


PHOTO COURTESY OF NASA

MARY GOLDA ROSS

“I FIRST LEARNED ABOUT MARY GOLDA ROSS UPON RECEIVING THE ASSIGNMENT TO DESIGN THIS COIN CELEBRATING THE CONTRIBUTIONS OF AMERICAN INDIANS TO THE UNITED STATES SPACE PROGRAM. HER ACHIEVEMENTS DEEPLY IMPRESSED ME, AND I WAS EXCITED FOR THE OPPORTUNITY TO TELL HER STORY THROUGH NUMISMATIC ART.”

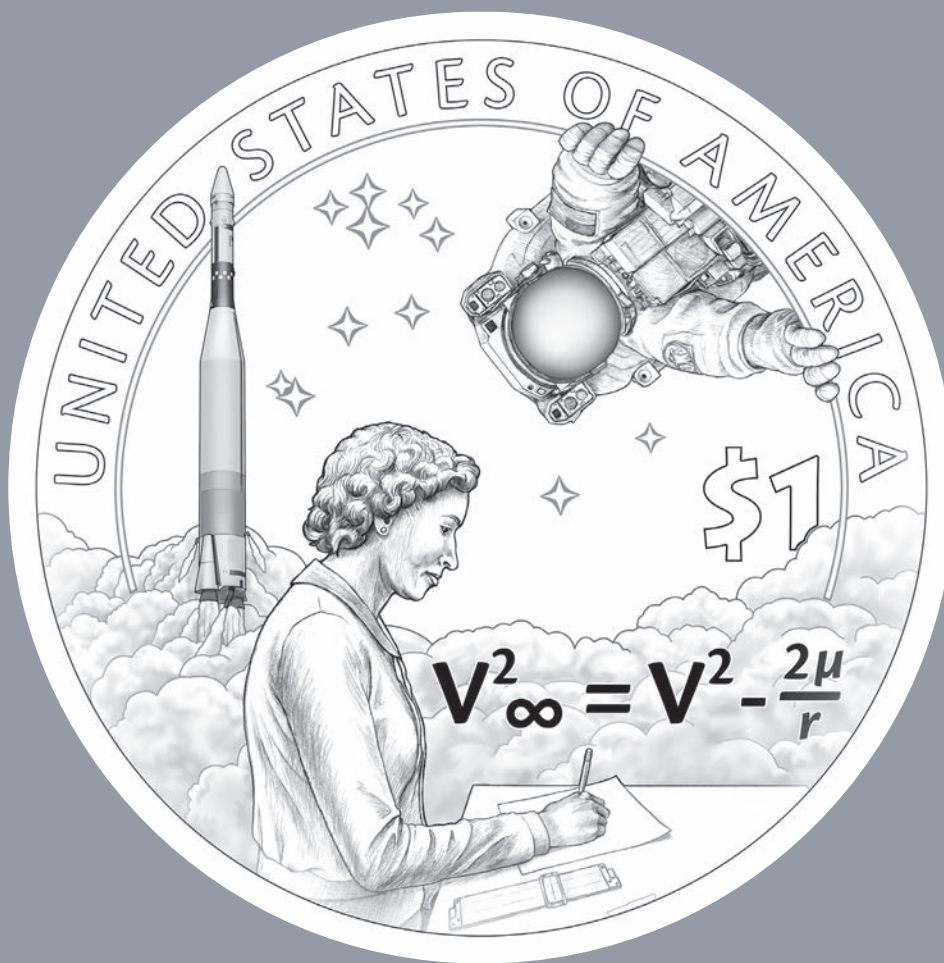


IMAGE COURTESY OF U.S. MINT

Design for 2019 entry in the ongoing Native American \$1 coin series, this one honoring American Indian contribution to the Space Program.

HOW TO GET TO SPACE

The design for the 2019 American Indian coin features an equation representative of Mary Golda Ross's contribution to the U.S. space program and her skill in mathematics.

Because much of her work remains classified, the U.S. Mint staff worked with Willis Jenkins, a NASA engineer from the agency's Heliophysics Division, to determine an appropriate equation. The challenge was especially meaningful to Jenkins for two reasons. "Mary Golda Ross worked on designs for rockets and I have managed rockets in my career. Also, she was of Cherokee descent and I believe my mother's family is as well."

The equation, which is seen in the clouds on the design, was used to help determine the velocity needed to leave the Earth and travel to a distant planet such as Mars.

Jenkins identified the equation as "an example of a formula that Ms. Ross would have

used to calculate interplanetary space travel, determine the departure plane orbit and transfer orbit energy.

$$V_{\infty}^2 = V^2 - \frac{2\mu}{r}$$

V , is the speed of an orbiting body

V_{∞} , is the orbit velocity when the orbit distance tends to infinity

$\mu = GM$, is the standard gravitational parameter of the primary body, with mass M

r , is the distance of the orbiting body center

"Obviously," says Jenkins, "there is no simple formula to be had for the complexity of going into space and reaching a planet. Several calculations are needed to reach space and the surrounding planets for which orbital dynamics play a major part in the operation. There are just too many variables."



IMAGE COURTESY OF GOOGLE

A Google Doodle honored Mary Golda Ross on the 110th anniversary of her birth, Aug. 9, 2018.

THE COMMEMORATIVE COIN

The earth-bound achievements of Mary Ross will be the centerpiece in early 2019 of a new coin honoring American Indians in the Space Program. Each year since 2009, the United States Mint has produced and issued a \$1 coin that celebrates significant contributions Indian tribes and persons have made to the history and development of the United States. Ross will represent both her own work and that of several other prominent Indians, such as astronaut John Herrington (Chickasaw) and flight controller Jerry C. Elliott High Eagle (Osage/Cherokee). Herrington manned the International Space Station in 2002. Elliott plotted the re-entry of the troubled Apollo 13 mission and received a Presidential Medal of Freedom for his role in saving the astronauts.

The Ross proposal, like many of the Native American \$1 coins, started as a narrative provided by and design concepts developed in consultation with the National Museum of the American Indian. The Native American \$1 Coin Act requires consultation with the Committee on Indian Affairs of the Senate, the Congressional Native American Caucus of the House of Representatives, and the National Congress of American Indians. Once the design concepts are defined, the Citizens Coinage Advisory Committee (CCAC) discusses them during its public meetings.

Emily Damstra, an American freelance science illustrator living in Guelph, Ont., was selected to create the design for the 2019 coin.

She explains, “I first learned about Mary Golda Ross upon receiving the assignment to design this coin celebrating the contributions of American Indians to the United States space program. Her achievements deeply impressed me, and I was excited for the opportunity to tell her story through numismatic art. From the beginning of my design process, before I had anything else worked out, I knew that my design would include a figure of her.” Damstra’s only regret is that she could not fit in a feather into her design.

A figure representing American Indian astronauts is included, she says, because, “I knew Ross was not the only American Indian who contributed to the space program. Though we don’t see his face, the astronaut in my design is outfitted as John Herrington would have been for extravehicular activity. I liked the idea of including an astronaut in space because such a feat was ultimately made possible by the work of people like Mary Golda Ross.

“I came up with the general design elements pretty quickly,” she admits, “but the details and configuration went through several iterations before being finalized. For example, I originally drew Ross using a Friden calculating machine, but it looked too much like a typewriter so I replaced it with paper, a pencil and a slide rule. Ross undoubtedly employed these tools while working on the Agena rocket program at Lockheed Martin. The small tools may not be obvious at coin size, but their pur-

pose is evident in the large equation inscribed across the Atlas-Agena rocket exhaust behind Ross. I’m very grateful to NASA for providing that equation.”

INSPIRING THE FUTURE

Although humble, Ross herself likely realized the important legacy of her work. After retiring from Lockheed at age 65, she pursued her interests in engineering by delivering lectures to high school and college groups to encourage young women and Native American youth to train for technical careers.

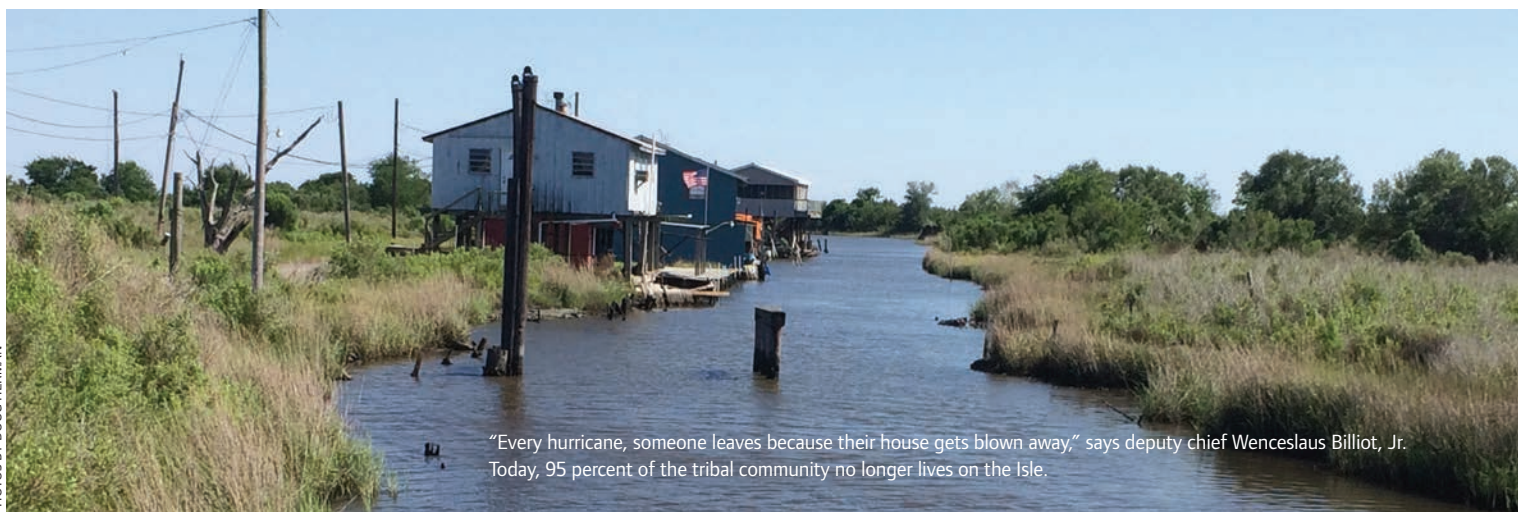
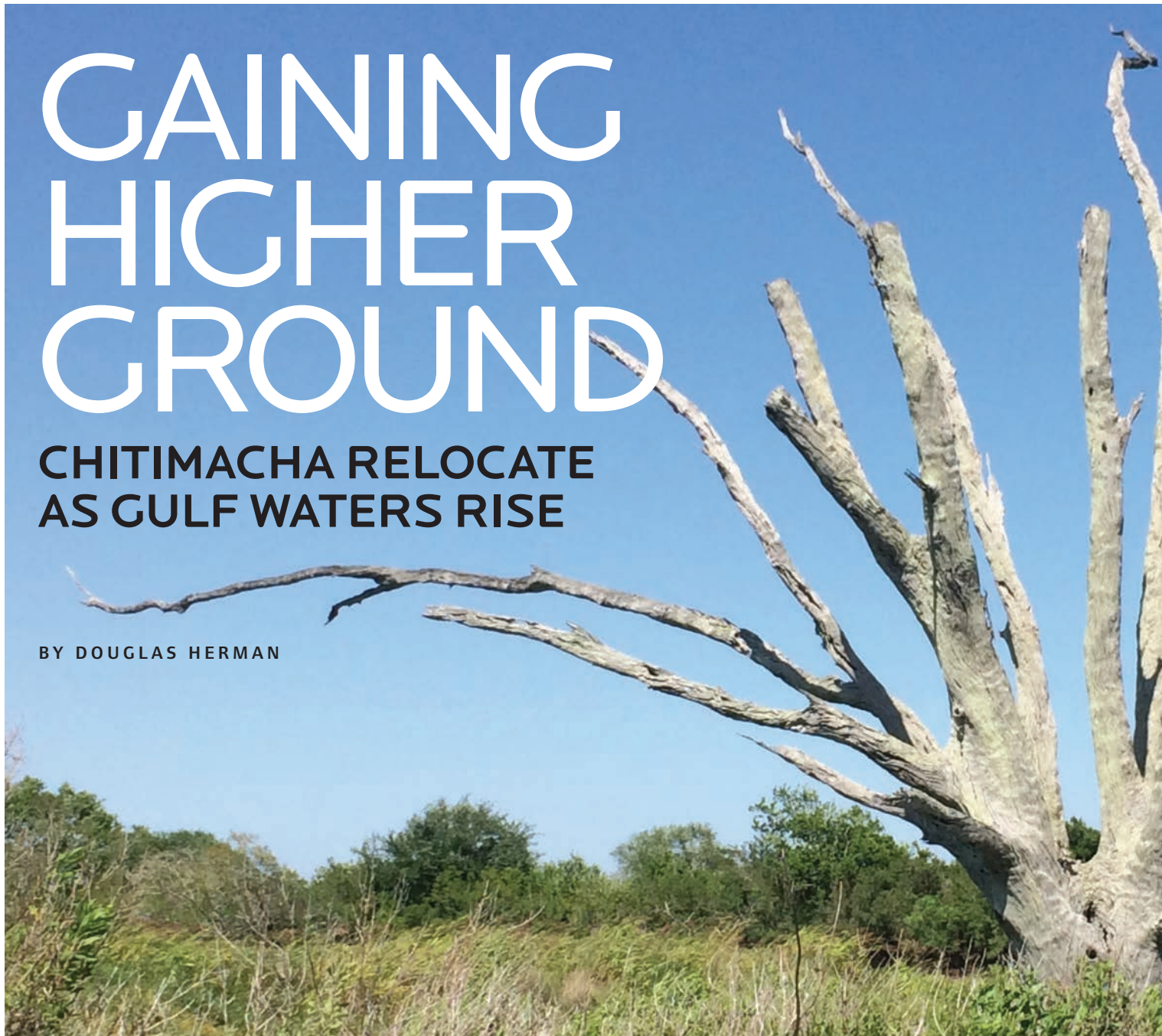
In 2004, at age 96, she attended the opening of the National Museum of the American Indian building on the National Mall in Washington, D.C. Wearing a traditional green calico Cherokee dress she had asked a niece to make especially for the occasion, she marched in the opening procession of 25,000 Native people. Said a friend, “She felt she was a part of history being made, again.” She herself said, “The Museum will tell the true story of the Indian, not just the story of the past, but an ongoing story.” Ross died four years later, a few months before her 100th birthday. She lived long enough to see her work help launch an American Indian astronaut into orbit. ✱

Herman Viola serves as senior advisor for the Museum’s National Native American Veterans Memorial Project, is curator emeritus at the Smithsonian’s National Museum of Natural History and is a member of the Citizens Coinage Advisory Committee.

GAINING HIGHER GROUND

**CHITIMACHA RELOCATE
AS GULF WATERS RISE**

BY DOUGLAS HERMAN



"Every hurricane, someone leaves because their house gets blown away," says deputy chief Wenceslaus Billiot, Jr. Today, 95 percent of the tribal community no longer lives on the Isle.



“WE ARE DISPLACED.

Our once large oak trees are now ghosts. The island that provided refuge and prosperity is now just a frail skeleton,” says Chantel Comardelle, tribal secretary of the Biloxi-Chitimacha-Choctaw. We are sitting in one of the few houses left on the Louisiana Gulf Coast island of Isle de Jean Charles, which has shrunk from 34.5 square miles to half a square mile. Out front a stagnant canal festers, obstructed by a recent levee built by the Army Corps of Engineers to protect the remainder of the island.

The community of Isle de Jean Charles understands that climate change is affecting them. “The weather patterns are changing; storms are much more frequent” Comardelle says. “People really started leaving in the 1960s. In the 1980s and 1990s, following storms like Juan and Hurricane Andrew, a lot of people left. Their houses got blown away – torn up, or flooded – completely gone, some of them.”

Her father, deputy chief Wenceslaus Billiot Jr. adds: “Every hurricane, someone leaves because their house gets blown away.” Right now, 95 percent of the tribal community no longer lives on the Isle.

The residents and tribal members are now the first federally funded community to be moved because of environmental degradation and displacement. In 2016, the Department of Housing and Urban Development (HUD) awarded a \$48.3 million grant through Louisiana’s Office of Community Development-Disaster Recovery Unit (OCD-DRU) to fund the relocation of the Isle de Jean Charles band of the Biloxi-Chitimacha-Choctaw tribe. Following a two-year search and negotiation, some 500 acres of former sugar-cane land was purchased for nearly \$12 million near Schriever in southern Louisiana. Development is slated for 2019.

In anticipation of the move and amidst plans for relocation late last year, a tribal delegation arrived at the Smithsonian Institution to view the cultural heritage collections related to their tribe and to their history and that have been held for decades at the National Museum of Natural History and the National Museum of the American Indian. As part of the Recovering Voices initiative to preserve cultural knowledge, the delegation examined museum artifacts and was asked to contribute memories and recollections.

“We had four generations there,” Comardelle says, “my kids traveled up with us, seeing this dugout canoe from our ancestors. With all the storms and such, we’ve lost a lot



A large white cross marks the location where residents of the Isle de Jean Charles believe their cemetery is located, following the damages of multiple hurricanes over the past few decades.



PHOTOS BY DOUG HERMAN

According to elderly residents on the island, Isle de Jean Charles was once home to as many as 750 people, occupying 70 homes arranged on both sides of the bayou in a line village pattern. Now only 20 or so families remain. Above, Deputy Chief Wenceslaus Billiot Jr. and his mother at their home on the island, shown at top.

FACING PAGE: The island's only access road, littered with storm debris in April 2018.

of things, including pictures. So, to see something of that magnitude that was preserved there, that was just amazing.”

“I would never have imagined they had so much stuff,” Billiot says. “They had some artifacts that they didn’t know what they were. We showed them what they were and how they worked. They had a little device for hooking up the Spanish moss and spinning it into rope, and they didn’t know what that was for. There was a *pirogue* from the early 1800 – dugout – that was from here.”

“We often talk about displacement of our tribe here, but as a whole tribe, we are displaced from our parent tribes,” says Comardelle. “And that was evident seeing the artifacts. They had baskets like ones from the Choctaw tribe of Alabama. Same weave pattern. And the games, we had similar games, we just didn’t have the same materials. For a tribe like us having to go back and find things and put pieces together, being able to sit in the collections and see baskets from the Choctaws that you know the pattern and know how they’re made; and clothing of the Biloxis that are similar to ours; it proves that we do have this history, and it helps to put those pieces back together and confirm that history.”

PICKING UP THE PIECES

Putting the pieces back together again was important to state officials, too. According to Jessica Simms of the OCD-DRU, the state of Louisiana wanted to make sure that all Isle residents would be settled in a location that was suitable to their socioeconomic and cultural values and that former Island residents could rejoin the community in its new location. “Many of whom,” she says, “were displaced over time following repetitive disaster events.” According to elderly residents on the island, Isle de Jean Charles was once home to as many as 750 people, occupying 70 homes arranged on both sides of the bayou in a line village pattern. Now only 20 or so families remain.

Louisiana is said to be home to more American Indian tribes than any other southern state. There are four federally recognized tribes, 10 tribes recognized by the state of Louisiana and four tribes without official status. Located in Terrebonne Parish, the Isle de Jean Charles tribe is one of three ancestrally related but independent tribes of what was, until recently, the Biloxi-Chitimacha Confederation of Muskogees. This is traditionally Chitimacha country. Scholars estimate that in

1650, there were 4,000 Chitimacha Indians. Up through the 20th century, 13 to 15 names of their many villages could be recalled and their sites identified.

But when the French and Indian War ended in 1764, Louisiana tribes underwent a lot of movement. And even more occurred with the Indian Removal Act. The Biloxis had already been well traveled and knew the channels and ridges of the area. Some Biloxi and Choctaw Indians, fleeing the Trail of Tears, sought refuge first in the Houma area north of the Isle, then further down in the remote marshes of the Mississippi delta. There they commingled with the Chitimacha, hoping American authorities would not find them and force them onto reservations in Oklahoma. The language now is mostly a mix of Choctaw with French, and Comardelle's father and grandmother speak to each other in these soft Cajun tones.

AN ISLAND FOR TRADE, ART AND OIL

The Isle was once accessible only by small dugout canoes, or *pirogues*. Later the canal was made bigger so boats could navigate the area. "When the Great Depression happened, people on the Isle didn't even know it was happening," recalls Billiot. "People on the Isle lived by trade – fishing, making furniture, building houses, on up into the 1940s. The community took care of itself. We had three stores on the island when I was growing up. The land provided blackberries. Once a year we would have a big party where we killed a pig for the community. We raised our own chickens, cows." Palmetto baskets – made from the heart of the young palmetto before it starts flaring up – became an art form.

Then the oil fields came in and drillers started making canals to bring in more rigs. In 1953 a road was built to access the oil tanks. Salt water seeped into the canals. "When I was growing up, it was mostly brackish water, lots of fresh water," Comardelle recalls. "I was told these were rice fields, but you wouldn't know because now it's just water over there." The road accessing the Isle from the mainland used to have land on either side. Now it's all water, and that water all too often flows over the road itself.

"The top few meters of land consists of mostly organic matter, made up of plants and roots – a biological system," explains R. Eugene Turner of the department of oceanography and coastal sciences at Louisiana State University. "When it dries out, the soil oxidizes and turns to CO₂. And the land sinks."

The ecosystem depended on the growth of plants and the production of organic matter



to produce the soil. The tides are only six to 12 inches during the day, a bit higher in summer, but this provided enough water to keep the plants surviving. The problem, according to Turner, stems from the dredging of canals through this land by the oil industry, which began early in the 20th century and accelerated after 1940. The canals are dredged much deeper than a natural channel – 12 to 15 feet versus a foot or two – and then the materials dredged are piled on either side to build a levee called a spoil bank, which can be up to 10 feet high. It doesn't let water in that often, and when it does, it doesn't get out as easily.

"The total length of these spoil banks is enough to cross south Louisiana 80 times – or to go to London and back with miles left over," Turner says. "These 'spoil banks' really interfere with the natural flow of water. They are higher than the water would ever go, except in a hurricane." The land behind them does not get the water it needs, so the plants die, and as the organic soil dissolves into CO₂, the land sinks. "Where there are more canals, there's more land loss; where there are less canals, there's less land loss, so these are correlated," Turner states.

"It depends on always growing on top," Turner says. "Add sea level rise to this subsidence and it's going to turn to open water. Sea level rise is going to start a whole new chapter of land loss."

"Back then, a hurricane hit, we'd get a foot of water on the land here," Billiot states. "Now, if there's a hurricane in Texas, we get seven or eight feet of water here. There's no more land, no buffers, no barrier islands to stop the surge. Not just from the canal dig-

ging, but hurricanes and subsidence. And sea level rise. There are some docks that in the 1970s were two feet above the water. Now they're under water and they had to build a new dock above it."

Oil companies were the bread and butter of the economy. "You couldn't fight them," says Billiot, "because everything is oil over here, it would be a losing battle. On the other side, most of the people down here work in the oil field, so it's a double-edged sword."

THE RELOCATION BUY-IN

The Tribal Community began discussions about relocating Isle residents in 1999. That year, the Corps of Engineers changed the path of the levee so that it no longer protected the remaining homes. In 2002, community members began working with the Corps to relocate the Isle's residents, but the Corps would not move them individually, only as a community; only if there was 100 percent buy-in. "How often do you get 100 percent?" Billiot muses. Leaders managed to get about 90 percent of the residents to agree, but it was not enough.

In 2008, after Hurricanes Gustav and Ike, the Tribal Community tried again to seek funding to relocate tribal members from the Isle. It found a place that seemed like it would do the job. The community had support from the local government and some other funders and backers, but the people from the area to which they were looking to move protested, saying their presence there would cause more flooding. "We were Indian and they were white," Comardelle says. "The chief got up, gave his introduction, and was told 'Your time's up, please sit down.'"



ABOVE: Looking at a pestle made of cypress held in the Smithsonian collections, deputy chief Wenceslaus Billiot Jr. later commented: "I would never have imagined they had so much stuff." TOP RIGHT: Heather Stone, assistant professor, University of Louisiana at Lafayette. Says Chantel Comardelle of the trip to the Smithsonian, "We had four generations there." BOTTOM RIGHT, L TO R: NMNH curator and director of Recovering Voices Gwyneira Isaac, Chantel Comardelle, Wenceslaus Billiot, Jr., Chief Albert Naquin.

But this effort, like the first one, required 100 percent buy-in, and not everyone was on board.

"We kept looking for ways to help our tribe, which led to continued planning," says Comardelle. "The Tribal leaders aligned us with some non-profits, who said they could help. At the time, the planning was not specific, just planning for a better future. The planning was for a place where the tribal community could live and not deal with environmental issues every other moment. The Isle of Jean Charles community planned with visions and dreams of a future getting back to the way life on the Isle used to be, when our community was fruitful and not just a ghost of itself."

The planning process eventually led to a meeting with the Louisiana Department of Community Development. Several Tribal communities were present to discuss applying for the initial phase of a National Disaster Resilience Competition grant. In 2016, HUD made \$48.7 million available to relocate the Isle's residents.

"They were one of 67 entities in the U.S. that could apply and win," says Pat Forbes, executive director of the Louisiana Office of Community Development. "We are HUD's grantees for this project, so we administer the grant in compliance with them. The task is to

move a community from an at-risk place to a lower-risk place where they can be high and dry for a long time. And to do that in such a way that can demonstrate lessons learned and best practices as we go through it, so we will be better at it the next time we try."

"We were familiar with the tribe's previous effort to move," Forbes adds, "so we engaged with them and they participated with us as we wrote the application. Now our role is to ensure that we bring the project to fruition, meaning getting everyone in this community who wants to go, moved from the Isle. They could be moving to this new location, or somewhere else. We want to lay the groundwork for a model of how to do this in the future."

The model for future communities is being developed while navigating a complicated process. "After HUD awarded the grant, the State's first step was to conduct a census of the Isle's residents," says Simms of the OCD-DRU, "and document existing infrastructure on the Isle. Through this initial effort, the State began forming vital relationships with the Isle's residents and its broader community."

The residents determined they wanted to be further up away from the coast. But it was difficult to balance the desire to live a safe distance from the water with the need for proximity so that they could continue their

traditional trades. Several possible locales were considered, but residents wanted to live on higher ground. "Island residents submitted preference surveys," Simms explains, "indicating which site they preferred. The site we are under option on was the one that residents ultimately indicated they wanted to move to."

HIGHER GROUND

The State purchased a binding option on land that had been used for sugar-cane fields north of Houma. But it can't commit HUD funds until after an environmental review. The new land is 12 feet above sea level.

"It's north of Highway 90," Comardelle says, "where they say everyone should be, based on a 100-year map projection of coastal flooding and sea level rise. It has good drainage, and it's safe for future development."

The new community would initially involve resettlement of current Island residents. But the intention, and the expectation, is that tribal descendants of Isle de Jean Charles could also return to the new site. "It needs to grow back into a robust community," Forbes says. "While we might move 45 to 50 families from the Island, we need to build an infrastructure that can take 150 to 200 homes. They'll use HUD standards, so there aren't necessarily extended families living in one house like they are now. Lots



Chitimacha baskets in the NMAI collection, all from Louisiana and made with cane and dye. Left: ca. 1920, 8.3" x 4.3" x 5.4". Purchase. (11/8264) Middle: ca. 1900, 7.1" x 7.1" x 3.9". Joseph Keppler Collection. (9558) Right: ca. 1890, 5.1" x 5.1" x 5.5". Gift of Dr. Margaret J. Sharpe. (22/5207)

PHOTO COURTESY OF NMAI PHOTO ARCHIVES

of folks on the Island are currently living in substandard housing.”

“Lots of resettlements actually displace tribes,” Comardelle explains. “We’re being displaced by the environmental changes and things happening inside our community. When we get to the resettlement, it will actually bring the tribe back together. People who left can come back to the community. You’ll be able to walk next door and it will be your aunts and your cousins, like it used to be. And then we can get our culture back. Kids can learn how to weave baskets, make cast nets, build boats. And we’ll have our community back to where it is self-sustaining again: if someone was sick, the neighbors of other members of the community would cook and feed them. But now they might be 45 minutes away. We’ll be all close to each other again.”

WEAVING TOGETHER A COMMUNITY

Comardelle is now planning a tribal museum and has acquired a museum studies degree to learn about collecting. “We want a part where we show our history, but we also want an interactive part where we teach our history. Here’s how you weave a basket. Not just for us, but for the outside community. The museum on the resettlement plan is not just a building, but a heart, pumping and circulating our past into the present and on to the future.”

“We can demonstrate how to make a *pirogue*,” Billiot adds. “I have a blueprint for it. I created it in AutoCAD.”

“We have only a few things for the collections,” Comardelle remarks. “Right now, we can’t collect because we have no place to put things. So, we’re looking at how we can start a digital archive. A lot of people still have old pictures; we want to be able to scan them so not only do we have them, but the people themselves can get prints back from us if the originals are lost. We can have an archive for private use and also to show the outside community – with permission.”

This cultural detail is being brought into the second phase of master planning with the State to ensure the new community retains the Tribe’s cultural identity. The process aids in producing a model for all communities across the coastal region.

“We’ve proven that you can take and adapt to whatever land you’re in, and still retain your culture and your identity,” Comardelle adds. “I have no doubt that we will be able to do that here.”

The writing is on the wall not just for this tribe, but for other Louisiana tribes. As early as 1987, scholars sounded a warning: “Today, the decline in Louisiana’s Indian population is matched by the deterioration and outright destruction of the state’s once magnificent natural environments. Many tribes have dis-

appeared; the rest are decimated. The likelihood of their eventual demise is strengthened by environmental ruin. The problem is one for all Louisianans. Irreparable ecological damage can be tolerated no longer, and the Indian, like his neighbors, have begun to demand protection.”

Now that demand has manifested itself as action. “We understand the ramifications of our work, relative to others who are going to be going through this,” Forbes says. “So, there’s the importance of getting it right and learning from it, so other people can learn from our experiences and do it better than we have on the first pass. It’s so new; it’s going to be a constantly improving approach.”

“Nobody is really dying to leave the place where they grew up, and where they live and own property. Every resettlement project is going to face this,” he says. “Louisiana is going faster than anywhere else in the U.S., between sea level rise and ground subsidence making for a higher, relative sea level rise. So, we are the vanguard of this experience.” ✱

Douglas Herman, Senior Geographer at the National Museum of the American Indian - Smithsonian, specializes in the cultural knowledge of Hawaii and Pacific Islands.

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CARL BEAM'S TRIBUTE TO ANNE FRANK

"I play a game of dreaming ourselves as each other. In this we find out that we're all basically human." – Carl Beam

BY MATHILDE ROZA

The work of the late Canadian artist Carl Beam (1943–2005), of mixed Objive and American descent, presents a confrontation and a challenge to limited thinking of all kinds. Beam's pioneering art, which was honored with the Governor General's Award for Media and Visual Art in 2005, demands that the viewer look anew at people, objects, events, icons, stories and histories, and explore ways of interrelatedness that they might not have considered or been trained to see before.

Simultaneously, Beam's work suggests and reveals the violent and brutal results that arise from marginalizing mechanisms and belief systems propelled by intolerance, disrespect, radical simplicity, unquestioned tradition, power and greed. Since the late 1970s, he has furthered intellectual and ethical discussion not just on the ongoing marginalization of Indigenous peoples, worldviews and belief systems, but also on the gap between mainstream and contemporary Indigenous art. When the National Gallery of Canada acquired Beam's monumental mixed media work *The North American Iceberg* for its contemporary art section in 1986, it was instrumental in bringing renewed recognition for the importance of contemporary Native art or, rather, as Beam himself insisted, of contemporary art by artists of Native descent.

History, as an ideological device at work on a personal and a global level, constitutes

a major theme in Beam's work. Often, Beam rearranges existing narratives of history, divorcing images and events from their "original" historiographical contexts and opening them up for renewed scrutiny and significance. The artist himself frequently appears through the insertion of autobiographical remarks or representations of himself into the work; he highlights the individual/artist's position and role in the world and its systems of representation and signification. If the simplifying force of these systems is revealed in this manner, Beam's work also suggests their great power. The process of meaning-making is a devastating and destructive force when it creates falsehoods and imposes limited and damaging traits on people, but it can also act as a powerfully creative and inspiring force when it brings different worlds of seeing and knowing together.

Beam's demand of viewer-participation in the tasks of interpretation and (re)construction of histories and interhuman connection also implies a questioning of the formation of memory. This question extends from personal memory to the constitution of collective or national memory – a matter which Beam investigates through inquiries into public memorialization and commemoration. It is from this perspective that the art work that is central in this essay, Carl Beam's *Anne Frank, 1929-1945*, acquires meaning.

In 1980, Beam traveled to the American southwest and began an exploration of the

ancient Mimbres and Anasazi pottery tradition. Greatly energized and inspired by the possibilities that the tradition offered, Beam explained, "the hemispherical quality of a large bowl still excites me like no cup, teapot, plate or other clay shape can do...it is a universe unto itself where anything can happen – the designs are limitless." The Anne Frank bowl is one of several artworks that came out of Beam's embrace of Indigenous pottery traditions. It carries a representation of Anne Frank in white and brown, amidst stylized parallel curved lines and zigzag patterns in white, brown and blackish-brown.

Beam's inclusion of the German-Dutch Jewish girl Anne Frank in his work, one of the most famous icons of the mass murder of the Jewish people during the Holocaust perpetrated by the Nazis, is no easy citation. Referencing the immense pain, trauma and shock inflicted upon so many millions of people, the iconography is inevitably heavily loaded. By bringing the Holocaust into the realm of indigeneity as an artist of Native descent, however, Beam endows his bowl with additional complexities. After all, Beam's particular commemoration of Anne Frank implies a comparison between the genocidal violence





MICHEL HORTIGUELA © ROYAL ONTARIO MUSEUM

Anne Frank (1929–1945), 1987. © Carl Beam (Anishinaabe). Natural mineral pigment on unglazed earthenware. 7.5" x 15", Royal Ontario Museum, Toronto: 2001.168.11. Copyright Visual Arts – CARCC, 2018.

"WHEN MEMORIES OF SLAVERY AND COLONIALISM BUMP UP AGAINST MEMORIES OF THE HOLOCAUST IN CONTEMPORARY MULTICULTURAL SOCIETIES, MUST A COMPETITION OF VICTIMS ENSUE?" THEORIST MICHAEL ROTHBERG ARGUES IN FAVOR OF A VIEWPOINT WHICH ALLOWS FOR "NEW FORMS OF SOLIDARITY AND NEW VISIONS OF JUSTICE."



PHOTO COURTESY OF ANNE FRANK FONDS BASEL VIA GETTY IMAGES

ABOVE: A portrait of Anne Frank (1929–1945) taken in a photography booth with her weight and the date the photo was taken printed on the border, Aachen, Germany. From Anne Frank's photo album.

RIGHT: Photo mural at the Anne Frank House Museum, Amsterdam, Netherlands. On July 6, 1942, the Frank family went into hiding in the building at Prinsengracht 263, which housed the business of Anne's father Otto. The building consisted of the main house and the annex. Eight people hid on the top floors of the annex. A moveable bookcase concealed a secret entrance (shown on facing page).



against Indigenous peoples under colonialism on the one hand, and the Holocaust on the other. This comparison occurs despite the fact that production of the Classic Mimbres bowls is commonly claimed to have ceased at around 1130 AD; our contemporary knowledge of the devastation that was unleashed in the American Southwest and the New World in general with the arrival of the Europeans cannot simply be put on hold.

The comparison is especially loaded because in many cultures of memory the

Holocaust is seen as a "unique" event in human history which has no parallel. As a result, comparisons to other atrocities and genocides are perceived as ethically dangerous in that they might dilute, relativize or even trivialize the memory of the Holocaust. Nevertheless, the question, although still largely taboo, is gaining relevance and urgency with the increasing social and moral need to address the historical practices and continuing legacies of (settler) colonialism. In the realm of comparative studies, theorist Michael Rothberg



has recently warned against the danger of a hierarchical and competitive stance, asking, “When memories of slavery and colonialism bump up against memories of the Holocaust in contemporary multicultural societies, must a competition of victims ensue?” Rothberg instead argues in favor of a viewpoint which allows for “new forms of solidarity and new visions of justice.”

Considering Beam’s usage of Anne Frank, it is immediately clear that a competitive approach leads nowhere at all: the bowl would



PHOTOS © ANNE FRANK HOUSE/PHOTOGRAPHER: CRIS TOALA OLIVARES



BEAM: AN OVERVIEW

Carl Beam was born in 1943 in what is now M'Chigeeng First Nation, Manitoulin Island, Ont., where he died in July 2005. Beam attended the St. Charles Garnier residential school in Spanish, Ont., studied painting at the Kootenay School of Art and obtained his Bachelor of Fine Arts degree at the University of Victoria in 1974. His work includes painting, photo-transfer, etching, ceramics, performance, installation and more.

Beam was involved in several important exhibitions of Indigenous art such as *Beyond History* in Vancouver in 1989, *Indigena* at the Canadian Museum of Civilization and *Land, Spirit, Power* at the National Gallery of Canada, both in 1992. A large retrospective of his work, containing 50 of Beam's art works, *Carl Beam: The Poetics of Being*, was organized by the National Gallery of Canada in 2010, and travelled throughout Canada.

The exhibition was installed at the National Museum of the American Indian in New York in 2012. That same year the Museum purchased Beam's mixed-media work on paper titled *Burying the Ruler* (1992) for its permanent collection; in addition, the Museum holds a watercolor by Beam titled *Eagle and the Moon* (1982).

instantly become a simple work of terrible cynicism and complaint which, although justified, would be no more than that: a complaint at the lack of recognition and public commemoration for the Native (cultural) genocide. When approached in a competitive mode, the bowl becomes an easy and tired way of denouncing the colonizer: not only would it constitute an abuse of Anne Frank's life and death but also a distortion of the pottery tradition into which Beam taps.

So what *does* the bowl accomplish? What is there for the viewer to see and ponder? First of all, Beam's representation of Anne Frank is *not* based on an iconic image of her, but departs from a relatively unknown photograph of Anne Frank as a young girl. This rejection of iconic representation emphasizes that Anne was multiple and alive; she was a human being with a life outside that of the Holocaust. Beam reconnects us to her; we meet her again as a girl, a five-year-old child, donning a happy smile, a cap on her head and wearing a sturdy jacket (see page 30). Another striking feature is that Carl has misspelled her name. This defamiliarizing element may likewise serve to resist the violence of representation which has reduced Anne Frank to a single meaning. But the viewer may also wonder why Anne Frank's name is there at all, together with the years of her birth and death, and the star of David beneath them. With a shock we realize that these are the conventional Western markers of a grave. The bowl, we realize, is a symbolic burial place that bestows respect on a sweet, smiling, strong-looking little girl – a girl whose body was never identified and who never did receive an individual grave. In this context, Beam's artwork becomes all the more powerful when we realize that classic Mimbres bowls were used in burial rituals: the bowl was placed on the cranium of the head, or covered the face. In most cases, these funerary bowls held a so-called "kill-hole," a hole presumably made with a sharp object to provide a way out for the body's spirit – an element that Beam chose not to add. The emphasis lies, as so often in Beam's work, in bringing different worldviews together. Usually, this results in challenge and collision, but in the case of the Anne Frank bowl, the merger of different rituals for the dead impresses the viewer as a force that is meant to engender respect and a profound realization of human loss across human history, and the centrality of the human need for mourning.

If we allow ourselves to follow Beam's magic, crossing temporal, spatial, national, cultural and ethnic borders, it becomes possible to imagine the continued presence of the force, spirit and wisdom of the Mimbres of the ancient Southwest. In Beam's artistic vision, the Mimbres have taken note of the occurrence, in the 20th century, of another vast tragedy at the hands of modernity, such as would befall the North American continent which they, by extension of Beam's hypothesis, would likewise have witnessed. To imagine that they would respond to this vast tragedy of the mid-20th century, and bestow respect on Anne Frank, making a ceramic bowl for her to honor and assist her in the process towards an afterlife, is a powerful experience.

Beam, one could argue, literally places Anne Frank inside a new realm of historiography and a new realm of commemorative practice: rather than engaging in a competition, it would seem that the bowl is embracing Anne Frank; it has encapsulated her, shields her, accepts her in the lap of an ancient group whose lives predated colonialism, but who – by extension of the same logic that they know Anne Frank's fate and story – know the history of the Indigenous peoples of North America. It is often argued that the recognition of the Holocaust as a vast and universal tragedy for humankind has been important also because this recognition has enabled the articulation of other instances of human suffering and victimization. The funerary bowl that Beam made turns this argument the other way around. The Holocaust can be approached and remembered as part of a larger pattern set in the colonial period. Rather than using (or abusing) the Holocaust to articulate Indigenous suffering and victimization, as detractors might argue, Beam actually reverses the situation. He evokes an Indigenous world as way to honor and memorialize Anne Frank, not as the icon carrying the terrible weight of a unique Holocaust memory, but as a human girl who encountered vast forces of unforgivable ignominy unleashed in the mid-20th century, a human victim deserving of respect and a proper burial ritual. ✱

Mathilde Roza is associate professor of American Literature and American Studies at Radboud University Nijmegen, the Netherlands.

This article is based on a presentation at the 39th annual American Indian Workshop, held at the University of Ghent, Ghent, Belgium, in April 2018.



PHOTO COURTESY OF NMAI ARCHIVES

FACING PAGE: Carl Beam (Anishinaabe), 1943–2005. *Burying the Ruler*, 1992. Mixed media on paper; 72.4" x 50.4" x 2.6". NMAI 26/8828.

ABOVE: Carl Beam (Anishinaabe), 1943–2005. *Eagle and the Moon*, 1982. Watercolor; 30.7" x 40.4". NMAI 25/2521

GOING TO DISNEY WORLD: NATIVE ART AT EPCOT CENTER

BY AMY VAN ALLEN



PHOTO BY DAVID ROARK

Indigenous culture has come to a surprising new venue, Epcot Center at Walt Disney World in Florida, and it has been a hit. In the first month since it opened on July 27, 2018, it hosted more than 30,000 visitors.

The core of this visually stunning show consists of more than 30 works on loan from the National Museum of the American Indian, as well as loans from the Museum of Indian Arts and Culture (MIAC) in Santa Fe, N.M. Entitled *Creating Tradition: Innovation and Change in American Indian Art* and showing in the American Heritage Gallery, it is Epcot's first-ever exhibition featuring the history and culture of Native America.

NMAI curator Emil Her Many Horses (Lakota) selected pieces both contemporary and

historic to highlight how artists continually innovate while drawing on past traditions and techniques. Many of the contemporary pieces have never been on display. Her Many Horses worked closely with MIAC curator Tony Charvarria (Santa Clara Pueblo) to determine the exhibition theme and choose objects.

The gallery holds seven large cases that reflect geographic regions of the United States. An interactive touch-screen station offers personal reflections from three contemporary artists. A diverse selection of music plays throughout the space – another highlight of Indigenous artistic expression compiled by Museum staff.

This remarkable opportunity grew out of a *pro-bono* project of Walt Disney Imagineering. In April 2017, Museum staff working on a project related to signage and public spaces

spent two days brainstorming with approximately 50 Imagineers. MIAC had undertaken a similar workshop several years previously. The American Heritage Gallery had been telling a story of African-American history with objects from the Kinsey Collection (now part of the Smithsonian's collection). Walt Disney Imagineering next wanted to tell an American Indian story and asked the two museums to help them.

Creating Tradition: Innovation and Change in American Indian Art is scheduled to be on display at Walt Disney World, Epcot Center for five years. ✿

Amy Van Allen is the project manager for the Museum's *Creating Tradition* and *Inka Road* projects, among others. She is also a PhD candidate in geography working on politics in cultural heritage.

Photos courtesy of Walt Disney World.



PHOTO BY KENT PHILLIPS

Seminole tribal elder Bobby Henry visits the exhibition, which showcases the work of contemporary Native artists alongside objects from centuries past. The pieces demonstrate how ancestral American Indian craftsmanship influences modern generations. The exhibition features items on loan from the National Museum of the American Indian, the Museum of Indian Arts and Culture, the Ah-Tah-Thi-Ki Museum, the Potawatomi Tribe, Richard Hammel and the Wheelwright Museum.



PHOTO BY DAVID ROARK

Throughout Indian Country, music has always been a unifying force in preserving cultural traditions. The songs featured in the *Creating Tradition* gallery reflect the regions featured. Some musicians evoke the land; others, such as A Tribe Called Red, incorporate traditional music into contemporary digitized creations. A mix of genres and styles represents personal backgrounds: Pamyua, for example, blends jazz and reggae melodies with Inuit and Yup'ik traditions. From beautiful harmonies sung by rock and roll legend Robbie Robertson (Mohawk) to the soothing melodies of the Sweethearts of Navajo, the music honors those who created the objects showcased in this exhibition.

PHOTOS BY DAVID ROARK



ABOVE: Fashion designer Loren Aragon (Acoma Pueblo) used the patterns on a jar (bottom right) made in the 1900s by an Acoma Pueblo potter as inspiration for this dress, titled *Ancient Resonance*.

Loren Aragon (Acoma Pueblo) and ACONAV, *Ancient Resonance* dress, 2018. Acoma Pueblo, N.M. Duchess silk, silk organza, habotai silk lining, leather, copper, cotton buckram.

Acoma Pueblo jar, ca. 1900. New Mexico. Clay, crushed potsherd temper, slip, mineral paint, carbon paint. Museum of Indian Arts and Culture 12055/12





Douglas Miles Sr. (San Carlos Apache/Akimel O'odham) and Loren Aragon (Acoma Pueblo) both use the traditional designs of their cultures on contemporary clothing. Miles, founder of Apache Skateboards (San Carlos, Ariz.) was one of the first Native artists to paint on skateboards. Now he also designs shoes. He sees a connection between skateboarding and the Apache warrior tradition, since both involve concentration and stamina. The designs on Pueblo pottery influence Aragon's textile designs. He believes that his work strengthens his connection to his family and helps push the boundaries of his ancestral arts.

Douglas Miles Sr. (San Carlos Apache/Akimel O'odham) – Apache Skateboards. *Apache Classic* skateboard, 2018. San Carlos, Ariz. Seven-ply maple wood, acrylic paint.

Franck Boistel, Douglas Miles Sr. (San Carlos Apache/Akimel O'odham), and Douglas Miles Jr. (San Carlos Apache/Akimel O'odham), IPATH X APACHE shoes, 2008. San Carlos, Ariz. Action leather suede upper, cup sole.



ABOVE: In the early 1800s, women of the Chilkat division of southeast Alaska's Tlingit people began to master a new weaving technique. With mountain-goat wool and shredded cedar bark, they wove fringed dancing blankets, using curvilinear designs that men painted on pattern boards. Known as Chilkat, the technique, which is still practiced, yielded widely traded ceremonial robes. They express the drama and complexity of the region's Tlingit, Haida and Tsimshian clan histories. This Chilkat blanket from Alaska dating to the 1890s complements *Raven and the Box of Daylight*, a 2017 glass sculpture by Preston Singletary (Tlingit).

Tlingit Chilkat blanket, ca. 1890. Alaska. Wool, cedar bark, dye. Museum of Indian Arts and Culture 26160/12

Preston Singletary (Tlingit), *Raven and the Box of Daylight* sculpture, 2017. Seattle, Wash. Glass. Courtesy of the artist.

Haida bracelet, ca. 1920. Northwest Coast. Silver. Museum of Indian Arts and Culture 10450/12

PHOTOS BY DAVID ROARK



PHOTOS BY KENT PHILLIPS

ABOVE: Miss Florida Seminole Cheyenne Kippenberger, left, and Junior Miss Florida Seminole Allegra Billie, right, of the Seminole Tribe take a close look at intricate American Indian beadwork and techniques that are passed down through generations.

Joyce Growing Thunder Fogarty (Assiniboiné/Sioux), *Sioux Princess Doll*, 1999. Fort Peck Reservation, Mont. Hide, glass beads, silk ribbon, ribbon, synthetic fabric, paint, brass bells, feathers. NMAI 26/5124

Juanita Growing Thunder Fogarty (Assiniboiné/Sioux), *Doll*, 1997. North San Juan, Calif. Hide, cotton cloth, glass beads, porcupine quills, brass beads, ribbon, commercially tanned leather, brass bell, shells, human hair, sage. NMAI 26/5121

RIGHT: Walt Disney World Resort guests listen to one of the three interactive videos in the gallery, which offer reflections from contemporary American Indian artists on their work and culture. When guests wave their hands in front of a display resembling a campfire, the “flames” transform into a video presentation.





PHOTOS BY KENT PHILLIPS



ABOVE: NMAI Director Kevin Gover (Pawnee) and MIAC Director Della Warrior (Otoe-Missouria) offered remarks at the opening event with Epcot Vice President Melissa Valiquette, July 27, 2018. The festivities also included a blessing by Seminole tribal elder Bobby Henry (at podium) and a stomp dance led by Seminole tribal representatives from the nearby community.

LEFT: Walt Disney World Resort visitors are delighted by the intricate, handmade dolls by the Growing Thunder Fogarty family.



EXHIBITIONS + EVENTS CALENDAR

DECEMBER 2018/JANUARY/FEBRUARY 2019

**SMITHSONIAN'S NATIONAL
MUSEUM OF THE AMERICAN
INDIAN** ON THE NATIONAL
MALL IN WASHINGTON, D.C.

WASHINGTON EXHIBITIONS

OUR UNIVERSES:

TRADITIONAL KNOWLEDGE
SHAPING OUR WORLD
ONGOING

AS WE GROW: TRADITIONS,
TOYS AND GAMES

WINDOW ON COLLECTIONS:
MANY HANDS, MANY VOICES

RETURN TO A NATIVE PLACE:
ALGONQUIAN PEOPLES OF
THE CHESAPEAKE

AMERICANS
ONGOING

TRAIL OF TEARS
CLOSING JANUARY 2019

SECTION 14: THE OTHER PALM
SPRINGS, CALIFORNIA
OPENING FEB. 7, 2019

THE GREAT INKA ROAD:
ENGINEERING AN EMPIRE
THROUGH JUNE 2020

NATION TO NATION: TREATIES
BETWEEN THE UNITED STATES
AND AMERICAN INDIAN NATIONS
THROUGH DECEMBER 2021

**CREATING TRADITION:
INNOVATION AND CHANGE
IN AMERICAN INDIAN ART**
ONGOING

This exhibition at the Epcot American Heritage Gallery at Walt Disney World Resort in Florida is made possible through the collaboration of the Museum of Indian Arts and Culture (MIAC) in Santa Fe, N.M., and the National Museum of the American Indian.

NATIVE ART MARKET

Sat., Dec. 1 and Sunday, Dec. 2, 10 a.m. – 5 p.m.

More than 35 Native and Indigenous artists will participate in the Museum's annual market, offering contemporary and traditional handcrafted items for purchase, including jewelry, beadwork, pottery, prints and sculpture.

PARTICIPATING ARTISTS:

Lester and Sharon Abeyta (Santo Domingo Pueblo), Jewelry

Virginia Ballenger (Navajo), Textiles

Nanibaa Beck (Diné), Jewelry

Jolene Bird (Santo Domingo Pueblo), Jewelry

Erik Christophersen (Ermineskin Cree Nation), Jewelry

Karen Clarkson (Choctaw Nation of Oklahoma), Painting

Monty Claw (Navajo), Jewelry

Phyllis Coonsis (Pueblo of Zuni), Jewelry

Vivian Cottrell (Cherokee), Basketry

Shawn Deel (Diné), Sculpture and Carvings

Myrna Gardner (Tlingit and Haida Indian Tribes of Alaska), Mixed Media

Edward Grant (Tlingit), Sculpture and Carvings

Porfirio Gutierrez (Zapotec), Textiles

Susan Hudson (Navajo), Textiles

Margaret Jacobs (St. Regis Mohawk), Metal

Christie Latone (Pueblo of Zuni), Jewelry

Brent Learned (Cheyenne-Arapaho), Painting

Katrina Mitten (Miami Tribe of Oklahoma), Beadwork

Lee Moquino (Pueblo of Zia), Pottery

Sage Mountainflower (Ohkay Owingeh), Beadwork

Jhane Myers (Comanche/ Blackfeet), Mixed Media

JJ Otero (Navajo), Mixed Media

Norbert Peshlakai (Navajo), Jewelry

Monica Raphael (Grand Traverse Band of Ottawa and Chippewa Indians), Mixed Media

Darby Raymond-Overstreet (Navajo), Mixed Media

Harlan Reano (Santo Domingo Pueblo) and **Lisa Holt** (Cochiti Pueblo), Pottery

Marcus Slim (Navajo), Jewelry

Marvin Slim (Navajo), Jewelry

Eugene Tapahe (Navajo), Photography

Broderick Tenorio (Diné), Jewelry

Herb Thompson (Navajo), Jewelry

Jacinthe TwoBulls (Haida), Basketry

Kristie Vann (Cherokee), Basketry

Kathleen Wall (Jemez Pueblo), Pottery

Regina Waters (Otoe-Missouria Tribe of Indians), Jewelry

Kathy Whitman (Mandan, Hidatsa and Arikara Nations), Sculpture and Carvings

Monte Yellow Bird (Mandan, Hidatsa and Arikara Nations), Illustration

*Generous support provided by
The Walt Disney Company.*



NMAI Art Market, Washington, D.C.



NMAI staff demonstrate games, songs and ribbon work of the Myaamia (Miami) moccasin game at the Museum's Winter Blast program.

PHOTOS BY NMAI STAFF

EXHIBITIONS + EVENTS CALENDAR

DECEMBER 2018/JANUARY/FEBRUARY 2019

Talibah Begay (Navajo).



PHOTO COURTESY OF THE ARTIST

WINTER BLAST: A FAMILY WEEKEND OF NATIVE GAMES

Friday, Jan. 25:

School program and teacher workshop

Saturday, Jan. 26

10:30 a.m. – 5 p.m.

Join us for a family-friendly event celebrating Indigenous games from the Arctic to Argentina. Join Talibah Begay (Navajo) as she shares a traditional Nashoe game, test your skill with Leihua Stewart (Native Hawaiian) and traditional Hawaiian games and learn to play Bolivian games with Julia Garcia (Amayra).

CHOCOLATE FESTIVAL

Saturday, Feb. 9 and Sunday, Feb. 10

10:30 a.m. – 5 p.m.

Do you love chocolate? Don't miss the Museum's popular event dedicated to the history of chocolate. Enjoy tastings, cooking demonstrations and hands-on activities while listening to songs played on a traditional wooden harp.

MOTHER TONGUE FILM FESTIVAL

**Opening Night with *Edge of the Knife*
(2018, 105 min.) Canada.**

Thursday, Feb. 21

The third annual Mother Tongue Film Festival opens on the United Nations' International Mother Language Day. Directed by Gwaai Edenshaw and Helen Haig-Brown, *Edge of the Knife* presents a compelling story about friendship, redemption and community. Notably, it is the first feature filmed in two dialects of the Haida language. This festival of feature- and short-length films celebrates the importance of Indigenous language around the world and focuses on the topic of language revitalization and the quest to teach younger generations languages that are rapidly disappearing.

The Mother Tongue Film Festival is presented by the Smithsonian's Recovering Voices Initiative.



NMAI Chocolate Festival.

PHOTO COURTESY OF FIFTH AVENUE DIGITAL



PHOTO COURTESY OF FIFTH AVENUE DIGITAL



PHOTO BY NMAI STAFF



SMITHSONIAN'S NATIONAL MUSEUM OF THE AMERICAN INDIAN IN NEW YORK CITY

NYC EXHIBITIONS



Jeffrey Veregge, *Of Gods and Heroes* (detail featuring Daredevil, Red Wolf and Lobo).

JEFFREY VEREGGE: OF GODS AND HEROES
THROUGH OCT. 13, 2019

TRANSFORMER: NATIVE ART IN LIGHT AND SOUND
CLOSING JAN. 6, 2019

CIRCLE OF DANCE
THROUGH APRIL 2019

TAÍNO: NATIVE HERITAGE AND IDENTITY IN THE CARIBBEAN
THROUGH OCTOBER 2019

INFINITY OF NATIONS:
ART AND HISTORY IN THE COLLECTIONS OF THE NATIONAL MUSEUM OF THE AMERICAN INDIAN
ONGOING

EXHIBITIONS + EVENTS CALENDAR

DECEMBER 2018/JANUARY/FEBRUARY 2019

NATIVE ART MARKET

Sat., Dec. 1 and Sunday, Dec. 2, 10 a.m. – 5 p.m.

More than 35 Native and Indigenous artists will participate in the Museum's annual market, offering contemporary and traditional handcrafted items for purchase, including jewelry, beadwork, pottery, prints and sculpture.

PARTICIPATING ARTISTS:

Tahnee Ahtoneharjo-Growingthunder (Kiowa), Beadwork

Allen Aragon (Navajo), Mixed Media

Mel Benally (Navajo), Jewelry

Peter Boome (Upper Skagit), Mixed Media

Aaron Brokeshoulder (Absentee Shawnee), Jewelry

Franklin Carillo (Laguna Pueblo), Jewelry

Kelly Church (Gun Lake Tribe), Basketry

Stonehorse (Seneca) and **Ronni-Leigh Goeman** (Onondaga), Basketry

Dorothy Grant (Haida), Textiles

Dukon Harris (Comanche Nation), Mixed Media

Jimmie Harrison (Diné), Jewelry

Hayden Haynes (Seneca) Sculpture

Carla and Babe Hemlock (Kahnawake Mohawk), Mixed Media

Brenda Hill (Tuscarora/Six Nations), Pottery

Grant Jonathan (Tuscarora), Beadwork

Milton Laughing (Navajo), Textiles

Rebecca Lucario (Acoma Pueblo), Pottery

Jonathan McKinney (Acoma Pueblo), Jewelry

Sam Minkler (Diné), Photography

Ann Mitchell (St. Regis Mohawk), Basketry

Fidel Palomino (Quechua), Mixed Media

Elizabeth James Perry (Aquinnah Wampanoag), Jewelry

Tonya Rafael (Navajo), Jewelry

Christal Ratt (Anishinaabe), Jewelry

Dewayne Reano (Santo Domingo), Jewelry

Ken Romero (Laguna Pueblo), Jewelry

Mateo Romero (San Felipe Pueblo), Painting

Charlene Sanchez Reano (San Felipe Pueblo), Jewelry

Kateri Sanchez (Zuni/Acoma Pueblo), Sculpture

Lyle Secatero (Navajo), Jewelry

Rosabelle Shepherd (Navajo) Jewelry

Naomi Smith (Chippewas of Nawash), Beadwork

Mark Stevens (Laguna Pueblo), Jewelry

Shannon Stevens (Laguna Pueblo/Hopi), Photography

Geraldine Tso (Navajo), Painting

Honeebah Tsosie (Navajo), Basketry

John Whiterock (Navajo), Pottery

*Generous support provided by
The Walt Disney Company.*



PHOTO BY NMAI STAFF

NMAI Art Market, New York.

EXHIBITIONS + EVENTS CALENDAR

DECEMBER 2018/JANUARY/FEBRUARY 2019

James Lovell



TRANSFORMER CLOSING CONCERT: INDIAN AGENT with Nicholas Galanin **Saturday, Jan. 5**

2 p.m.

Nicholas Galanin (Tlingit) performs with his band Indian Agent during the final weekend of the *Transformer* exhibition.



PHOTO BY NMAI STAFF

WINTER BLAST: A FAMILY DAY OF NATIVE GAMES

Saturday, Jan. 26

11 a.m. – 4 p.m.

Join us for a family-friendly event at the Museum celebrating Indigenous games. Learn to play Hawaiian board games, “ring in pin” or test your skill with Inuit yo-yos, Arctic high-kick, hoop throwing and more.

THE ART OF STORYTELLING

With Darren Thompson

Thursday, Feb. 21 and Friday, Feb. 22

10 a.m., 11 a.m. and 1 p.m.

Saturday, Feb. 23

12 p.m., 1 p.m. and 3 p.m.

Storyteller Darren Thompson (Lac du Flambeau Ojibwe) shares the traditions and culture of his Ojibwe community.

This program is supported by the National Council of the National Museum of the American Indian.

NATIVE SOUNDS DOWNTOWN

Garifuna Concert with James Lovell

Thursday, Feb. 21

6 p.m.

Cultural advocate and Garifuna historian James Lovell celebrates his Afro-Indigenous heritage in concert. Joined by dynamic percussionists and dancers, Lovell offers his knowledge and talent through music and conversation in honor of African American History Month.

Presented in partnership with the Smithsonian Latino Center.



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As of Oct. 31, 2018.

WASHINGTON, D.C.

HOURS: 10 a.m.–5:30 p.m. Free admission.

DINE AND SHOP: Eat in the critically acclaimed Mitsitam Native Foods Cafe, open daily 11 a.m.–3 p.m.; closed Dec. 25. The Mitsitam Espresso Coffee Bar is open daily 10 a.m.–5 p.m. The Roanoke Museum Store is open daily from 10 a.m. to 5:30 p.m.

TOURS: Daily gallery highlights tours led by museum Cultural Interpreters; visit the Welcome Desk the day of your visit for seasonal tour times. The imagiNATIONS Activity Center is open every day except Mondays.

Please note: Groups (e.g., school or home school classes, daycare, camp or scout groups, etc.) are required to schedule an entry time 48 hours in advance and must be preschool to third grade only. Contact Group Reservations at 202-633-6644.

LOCATION: Located on the National Mall between the Smithsonian's National Air & Space Museum and the U.S. Capitol Building (4th Street and Independence Ave, SW, Washington, DC 20013)

NEAREST METRO STATION: L'Enfant Plaza (Blue/Orange/Green/Yellow lines), exit Maryland Avenue/Smithsonian Museums

PARKING: The Museum does not have parking.

PHONE: 202-633-1000

TTY: 202-633-5285

GENERAL INQUIRIES: nmai-info@si.edu

GROUP ENTRY: All groups of ten or more are strongly encouraged to reserve entry by contacting the Group Reservations Office via phone (202-633-6644; toll-free 888-618-0572; TTY [non-voice] 202-633-6751) or email nmai-groupreservations@si.edu. Please note that there is no check room for coats or other personal items.



NEW YORK CITY

HOURS: 10 a.m.–5 p.m. daily, Thursdays to 8 p.m. Open 10 a.m.–5 p.m. on Thanksgiving; closed on Dec. 25. Free admission.

SHOP: The Gallery Shop is open daily 10 a.m.–5 p.m.; call 212-514-3767 for more product information.

TOURS: The Museum offers daily public tours and gallery programs by Cultural Interpreters and Museum Ambassadors. For group tours, call 212-514-3794.

LOCATION: Located on the south side of Bowling Green, in lower Manhattan, adjacent to the northeast corner of Battery Park. (One Bowling Green, New York, NY 10004)

NEAREST SUBWAY STOP and BUS: 4 and 5 trains to Bowling Green; 1 train to Rector Street or South Ferry; R (& W on weekdays) trains to Whitehall Street; J & Z trains to Broad Street; 2 and 3 trains to Wall Street. BUS: M5, M15, M20.

PARKING: The Museum does not have parking.

PHONE: 202-514-3700

GROUP ENTRY: For group tours, call 212-514-3794. For adult group tours only, email nmai-ny@si.edu. Teachers can reserve group entry and guided school tours via an online request (or by contacting nmai-ny-education@si.edu or 212-514-3705).



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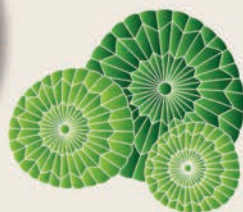


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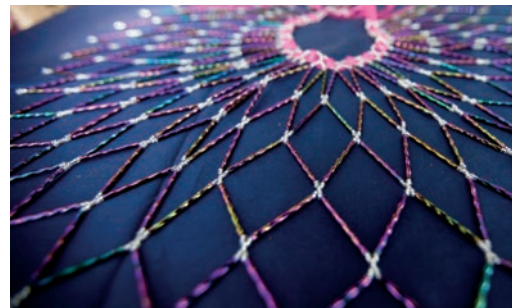
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